

ALMINE RECH

Frieze New York 2026 | Booth D4
May 13 — 17, 2026

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**James Turrell
Jeff Koons
Marie Laurencin
Tom Wesselmann
Günther Förg
Pablo Picasso
Joe Andoe
De Wain Valentine
Karel Appel
Ha Chong-Hyun
Taryn Simon
Larry Poons
Alexandre Lenoir
Keita Morimoto
Vaughn Spann
Dustin Yellin
Zio Ziegler**

A photograph of James Turrell, an older man with a full white beard and mustache, wearing a black cowboy hat and a dark blue jacket. He is standing in a desert landscape with a large sand dune in the background under a clear blue sky. The lighting is warm, suggesting late afternoon or early morning.

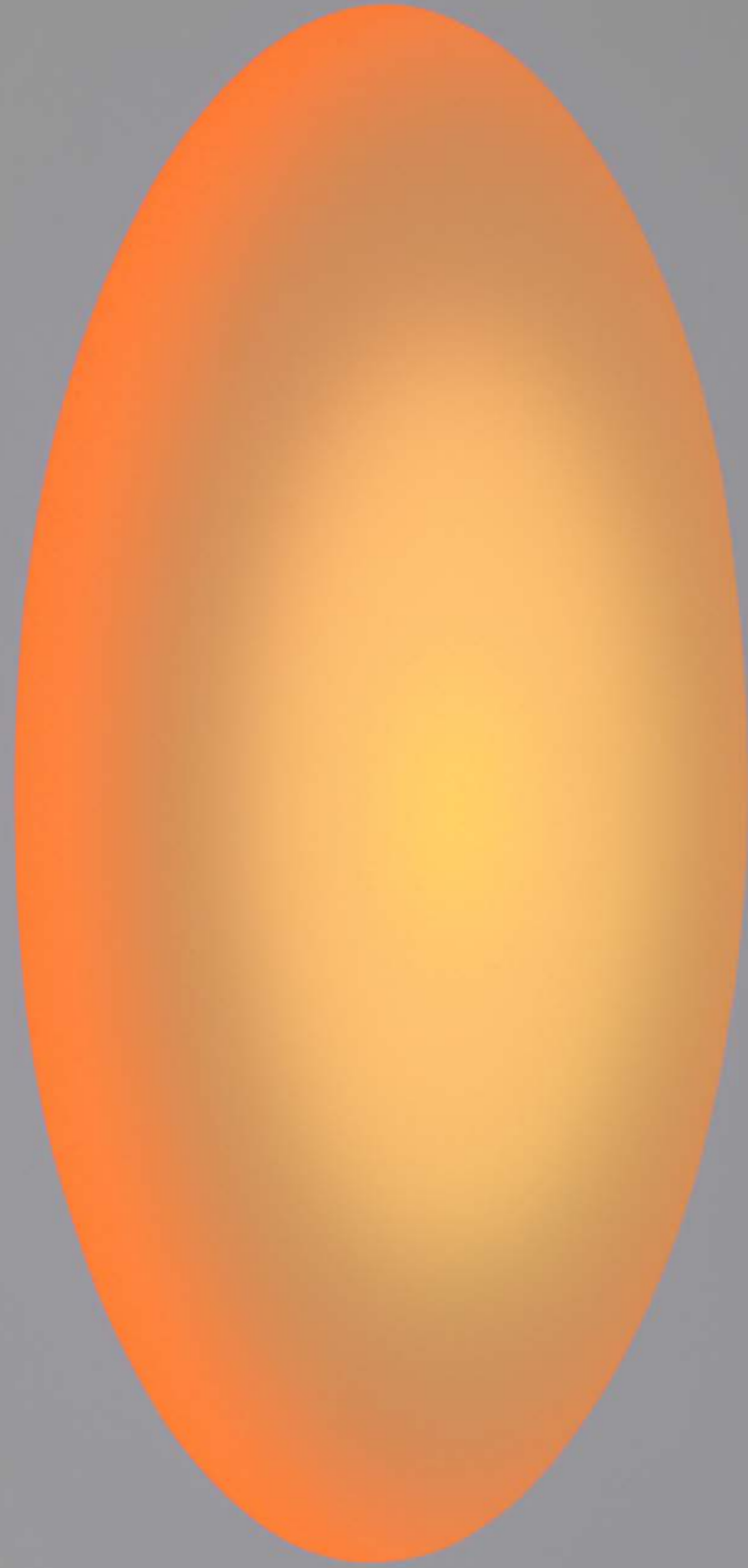
James Turrell

 American, b. 1943

"I like to use light as a material, but my medium is really perception. I want you to sense yourself sensing. To see yourself seeing. To be aware of how you are forming the reality you see." James Turrell's own words are those that provide the best insight into his work.

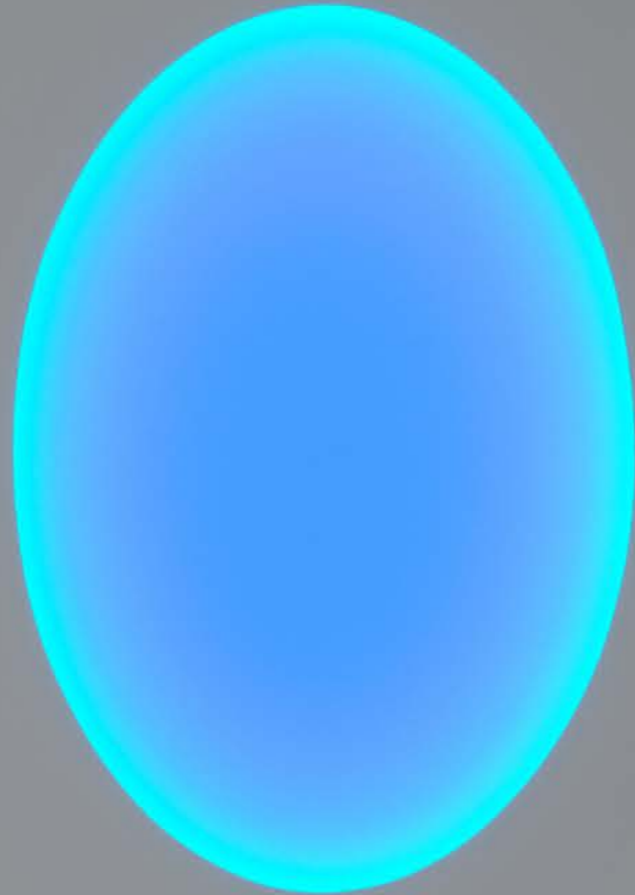
Born in Los Angeles, California in 1943, for over half a century, the American artist James Turrell has worked directly with light and space to create artworks that engage the viewer with the limits and wonder of human perception. Turrell, an avid pilot who has logged over twelve thousand hours flying, considers the sky as his studio, material, and canvas.

Turrell's work has been shown in many of the world's most eminent museums and galleries, including most recently in major retrospectives at The Solomon R. Guggenheim Museum, New York and the Los Angeles County Museum of Art, L.A.; and the Centre Georges Pompidou, Paris; Garage Center for Contemporary Culture, Moscow; Gagosian Gallery, London; and Pace Gallery, New York. The artist participated in the 54th Venice Biennale, 2011, and is the recipient of many awards such as the Smithsonian Archives of American Art Award 2013 and is a member of the American, National, and Belgium Academies of Arts and Letters. His work is included in the permanent collections of prominent museums the world over.



Thought as Thing is a singular piece from 2025, part of the ongoing *Glassworks* series that invites the viewer to experience light itself as material, unfolding over a two-hour loop of color compositions. Each *Glassworks* piece is unique. Viewers are drawn into the work as if entering a three-dimensional space, yet it simultaneously engages the wall just like a painting would.

During over twenty years of creating installations on buildings, Turrell transformed the idea of lighting, the typical way of highlighting architecture, by substituting an almost aura-like luminous emanation that occurs electronically over time in subtle variations. The *Glassworks* pieces came out of these explorations. Turrell has always emphasized the time of perception, but now he has added the modulation of light over time, as if measured by the rhythm of our breathing, influenced by his interest in music and dance.



James Turrell, *Thought as Thing*, 2025.
Computer-programmed LED panel, fiberglass aperture and mixed media, Elliptical aperture: 152.4 x 106.7 cm, 60 x 42 in, 116-minute cycle



James Turrell, Solomon R. Guggenheim Museum, New York, 2013



Jeff Koons

American, b. 1955

Jeff Koons is known for challenging the limitations of fabrication while transforming everyday images and objects into works of art that engage the viewer in a dialogue with the time in which we live and our historical past. For four decades, Koons has created works that explore themes of self-acceptance and transcendence. Koons was born in York, Pennsylvania in 1955. He studied at the Maryland Institute College of Art in Baltimore and the School of the Art Institute of Chicago. He received a BFA from the Maryland Institute College of Art in 1976. Koons lives and works in New York City. Koons earned renown for his public sculptures, such as the monumental floral sculpture *Puppy* (1992), shown at Rockefeller Center and permanently installed at the Guggenheim Bilbao.

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The surreal, surprising *Snorkel (Generic)* demonstrates Jeff Koon's ability to question and transform the meaning of objects. For his first solo gallery exhibition in 1985, Koons presented the *Equilibrium* series at the International With Monument Gallery in New York. This body of work explored both societal and individual equilibrium, approaching the subject with a wry wit and a meticulous, technical prowess. Included in *Equilibrium* was a collection of bronze sculptures representing objects associated with aquatic survival: lifeboats, life jackets, and breathing apparatuses such as *Snorkel (Generic)*. Today, *Equilibrium* has become emblematic of Koons' oeuvre; the series and this work have been included in several major retrospectives dedicated to the artist.

At first glance, *Snorkel (Generic)* presents a simple snorkel in the manner of a Duchamp readymade, its title underlining an overall sense of mundanity. But closer inspection reveals the work to be cast in bronze, a trompe l'oeil that succeeds in subverting expectations, revealing the fallibility of perception. The object is transformed; a bronze snorkel is clearly absurd, if not dangerous, though its noble medium seems also to convey a newly elevated importance. No longer a tool of survival, *Snorkel (Generic)* becomes a surreal symbol of futility and imminent disaster.



Jeff Koons, *Snorkel (Generic)*, 1985.
Bronze, 36.8 x 12.7 x 3.2 cm, 14 1/2 x 5 x 1 1/4 in
Edition of 3 + 1 AP



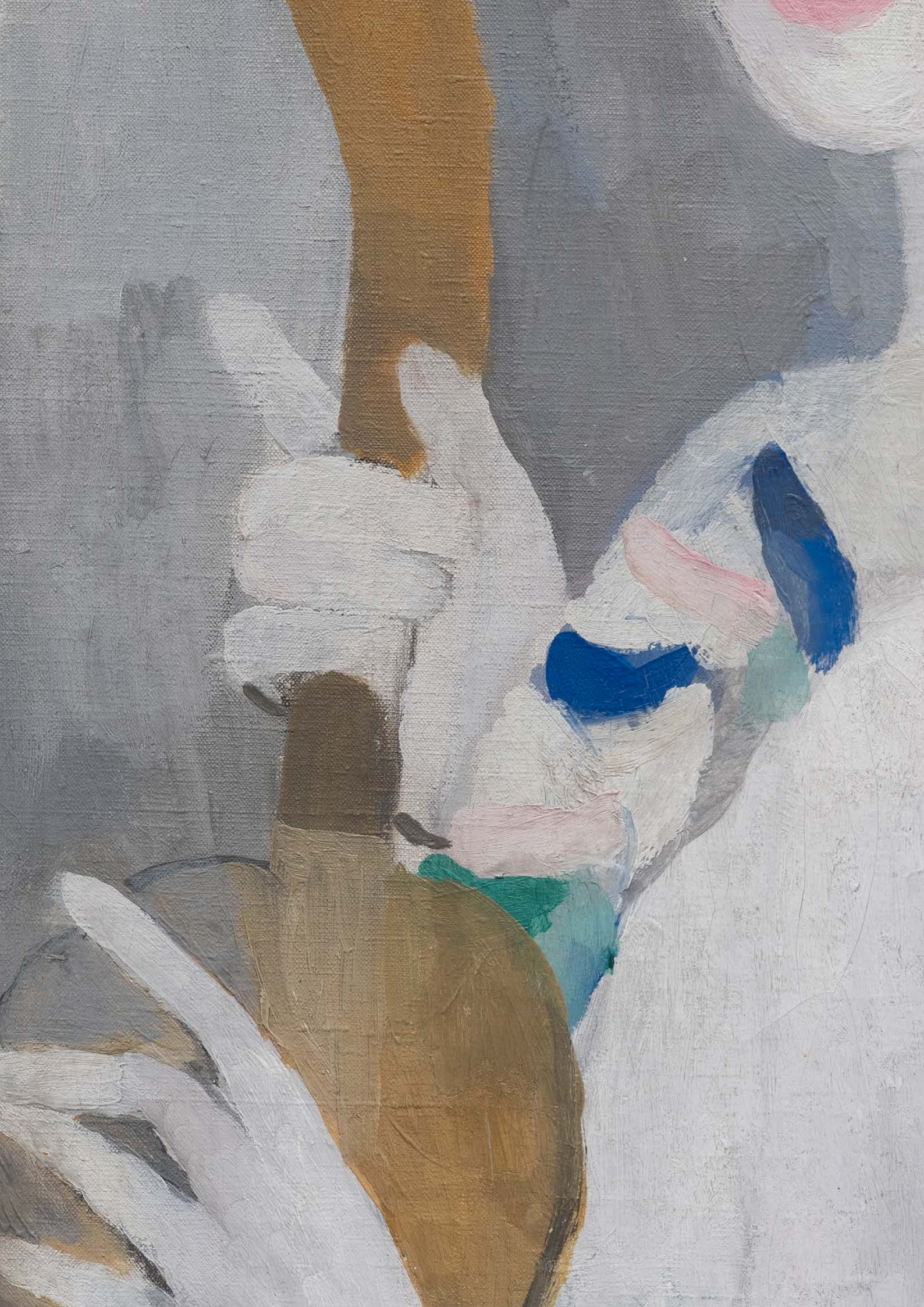
Marie Laurencin

French, 1883 - 1956

Born on October 31, 1883, in Paris, Marie Laurencin initially learned porcelain painting at the Manufacture nationale de Sèvres before taking drawing courses with the City of Paris and at the Académie Humbert.

She was close to the French avant-garde artists of the Section d'Or movement, including Robert Delaunay, Jean Metzinger, and Francis Picabia. In 1907, she had her first solo exhibition and met Pablo Picasso (1881-1973) as well as the group of artists from the Bateau-Lavoir in Montmartre, and the poet and art critic Guillaume Apollinaire (1880-1918). Although influenced by Fauvism at one point, Marie Laurencin simplified and idealized forms under the influence of Cubist painters. Working mainly in a palette of neutral tones such as gray, pink, and pastels, her delicate portraits focused on young women and animals. In the 1920s, she began painting graceful, ethereal female figures, which she later revisited in pale-toned canvases, evoking an enchanted world.

Marie Laurencin created a style distinctively her own whilst expanding upon earlier periods and movements in both art and literature. She borrowed symbolic imagery, such as fans and deer, from Rococo painting, experimented with unusual color schemes as did the impressionists, and drew upon modern ideas of abstraction in stripping her images of extraneous detail. Her dreamlike sensibility, meanwhile, borrowed from Symbolist poetry.



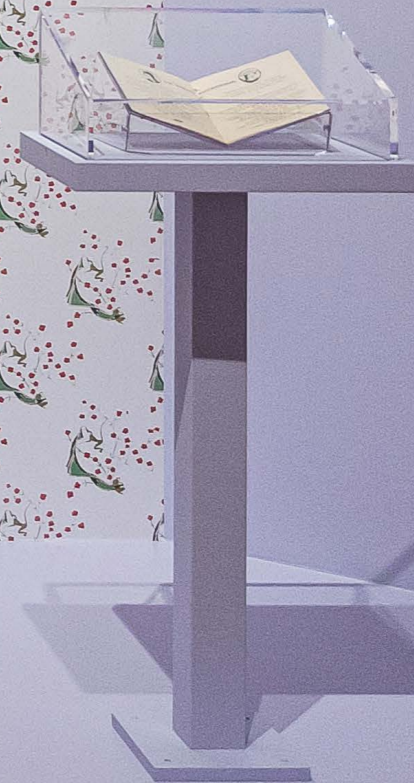
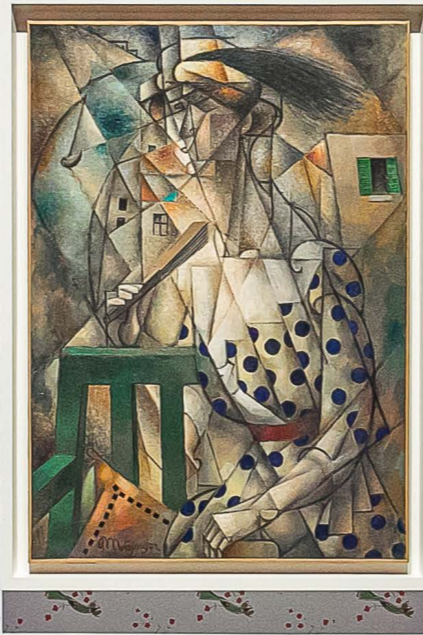
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Marie Laurencin is known for her portrayals of graceful, ethereal women, distinguished by her masterful use of color and brushwork. While often in dialogue with artistic and literary movements such as Rococo, Fauvism, Cubism, and Symbolism, Laurencin combined these diverse influences to create wholly unique works.

Judith features an elegant woman holding a guitar. The simplified composition keeps the focus on the figure, exemplifying Laurencin's interest in stripping her paintings of extraneous detail. Bold colors define her headscarf, contrasting the delicate pastel tones of her skin. The woman looks over her shoulder, meeting our gaze with agency and quiet curiosity. This work perhaps depicts the titular character from the Book of Judith, a figure frequently represented in art history, particularly within the "Power of Women" topos of the medieval and Renaissance periods.



Marie Laurencin, *Judith*, 1927.
Oil on canvas, 79.4 x 68.9 x 6.3 cm, 31 1/4 x 27 1/4 x 2 1/2 in - USD 145,000



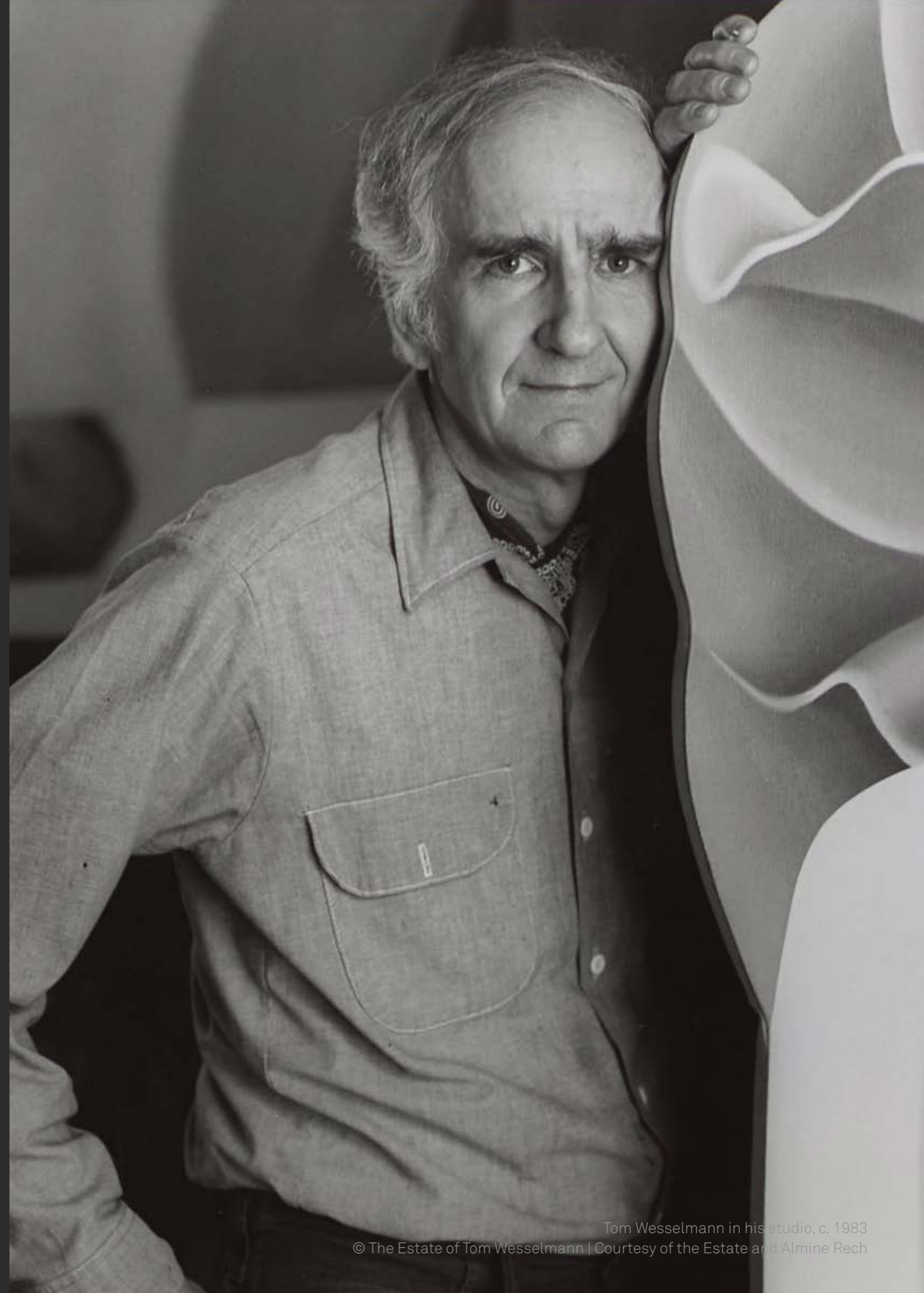
Tom Wesselmann

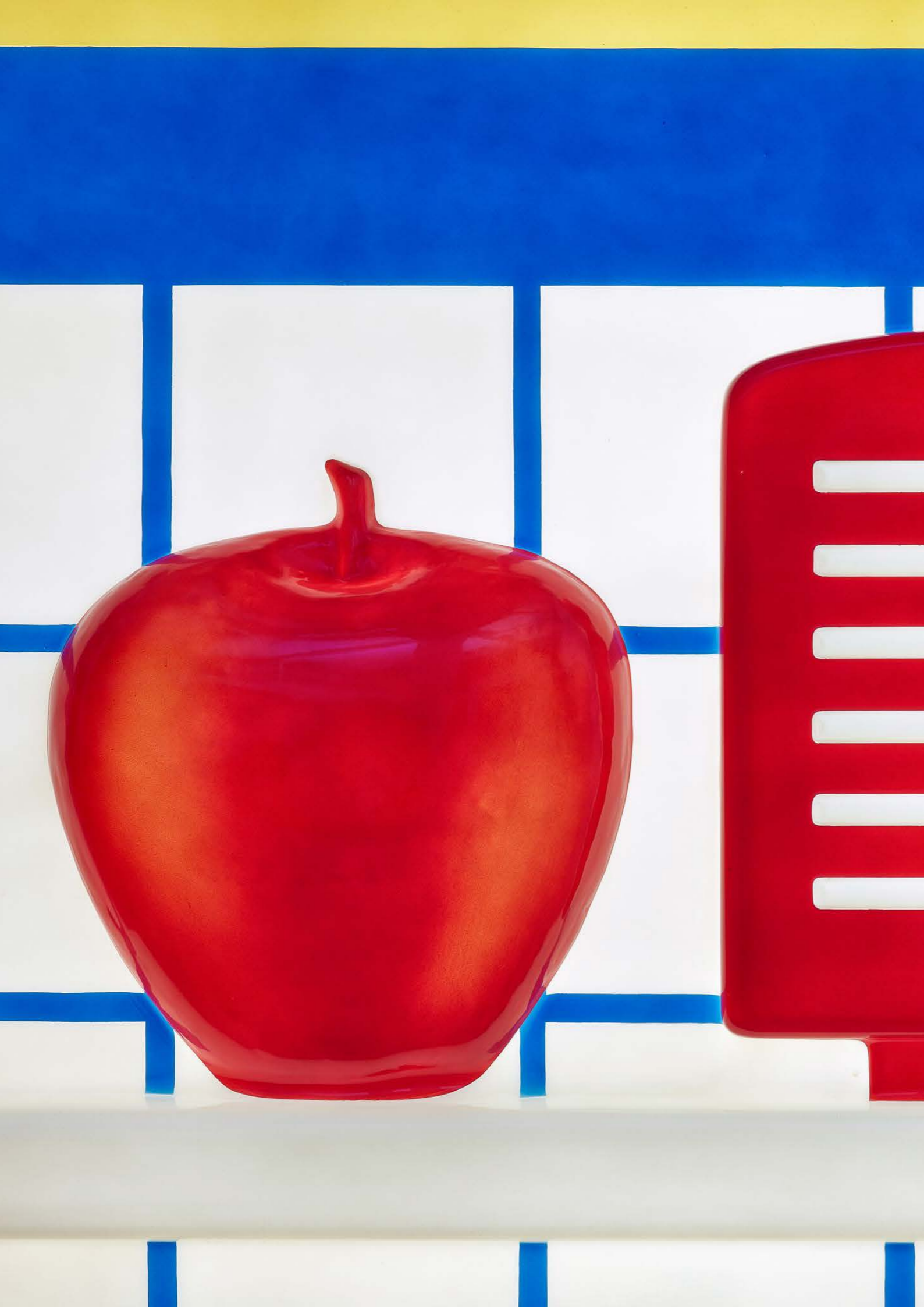
American, 1931 - 2004

Tom Wesselmann was born in Cincinnati, Ohio, on February 23, 1931. He attended Hiram College in Ohio from 1949 to 1951 before entering the University of Cincinnati. In 1953, his studies were interrupted by a two-year enlistment in the army, during which time he began drawing cartoons. He returned to the university in 1954 and received a bachelor's degree in psychology in 1956. During this time, he decided to pursue a career in cartooning and so enrolled at the Art Academy of Cincinnati. After graduation he moved to New York City, where he was accepted into the Cooper Union and where his focus shifted dramatically to fine art. He received his diploma in 1959. Tom Wesselmann emerged as a pivotal figure in the American Pop Art movement of the 1960s, setting aside Abstract Expressionism to embrace classical representations. His art, particularly in nudes, still lifes, and landscapes, carved out a unique niche with the integration of collage elements and assemblages.

In the latter part of his career, Wesselmann, under the pseudonym Slim Stealingworth, penned an autobiography detailing his artistic evolution. He continued to experiment with shaped canvases and ventured into metal works, pioneering a laser-cutting technique that allowed precise translation of his drawings into metal forms. This period saw the creation of abstract three-dimensional images, culminating in his 'Sunset Nudes' series. These oil paintings on canvas, with their bold compositions and abstract imagery, paid homage to the odalisques of Henri Matisse.

Wesselmann's work was shown in numerous institutional exhibitions, including retrospectives at institutions like the Museum of Modern Art in New York and the Centre Pompidou in Paris, affirming his status as a significant figure in contemporary art.





“This new shift gained momentum with a visit to a Brooklyn plastic display manufacturer [...] he took home, among other things, what he regarded as a big, corny, red plastic relief apple. When he placed it on a shelf with a white background, it had such a visually intense presence to him that he felt staggered. He had just begun some still lifes with both flat and dimensional objects placed on a formica shelf, but this was the first really visual realization of the idea’s potential.

Still Life #46 was a particularly important piece, especially in that it was to be a major painting in an edition. This work was directly inspired by an illuminated vacuum-formed gas station sign, not because gas station signs were very important as cultural phenomena, but because the form was extremely intense and direct. So *Still Life #46* was vacuum-formed, using a mold of the plastic apple that had so excited Wesselmann, and molds from wooden elements made by his carpenter to his specifications.

These shelf still lifes place the emphasis on the most physically intense version of the object. Wesselmann was aware of the toyishness of some of the elements. There was a delicate line to skirt between real and toy. The elements compromise the real and the overly simplified to get maximum visual presence and still retain some sense of realness. Wesselmann said, “*Part of the artificiality of the elements was to keep them hard—too real might get soft—and nonportrait, or general.*”

— Slim Stealingworth, *Tom Wesselmann*, 1980, Abbeville Press, New York, p. 43.



Tom Wesselmann, *Still Life #46*, 1964.
Painted vacuum-formed plastic, 118.1 x 147.3 x 12.7 cm, 46 1/2 x 58 x 5 in
Edition 5/5 - Each edition is unique; hand-painted by the artist.



Günther Förg

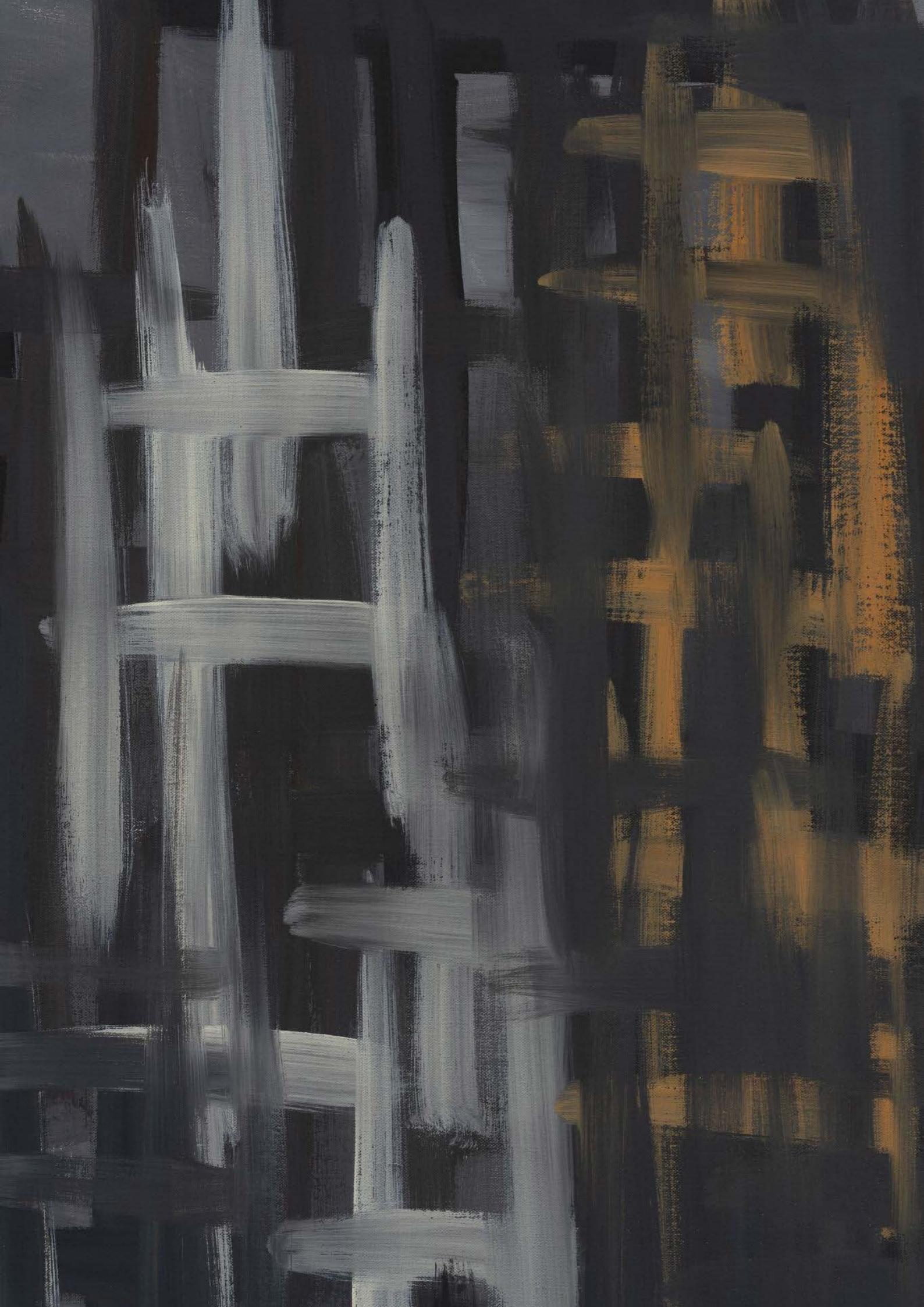
German, 1952 - 2013

The work of German artist Günther Förg encompasses a variety of media from sculpture to painting, ceramics to photography. Although Förg has worked in a variety of techniques and materials, painting remains his most important expressive medium. Gradually, he achieved a complete command of color to create space and form, opening up new insights and perspectives in his painting. In his later works, which bear resemblance to the watercolors by Paul Klee, the color fields of Mark Rothko, or the scumbled marks of Cy Twombly, Förg has gone on to appropriate older strategies of picture-making, presenting them afresh.

Förg was a major figure in abstract and monochromatic art. He started his career in the 1970s, studying at the Academy of Fine Arts in Munich where he was influenced by Blinky Palermo. After his early monochromatic paintings, Förg continued to explore modernist themes from postmodern perspectives. Förg was honored with a major retrospective in 2018, *Günther Förg – A Fragile Beauty*, held at the Stedelijk Museum in Amsterdam and the Dallas Museum of Art.

Recent institutional exhibitions include Long Museum West Bund, Shanghai, China (2025); MAMCO, Geneva, Switzerland (2024); CAC Málaga, Spain (2024).





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Günther Förg's *Gitterbilder* (*Grid Painting*) series employs the motif of the grid, referencing modernist architecture— including the artist's own photographic work on the subject— as well as urban planning, to achieve a new vision of abstraction. As seen in *Untitled*, these works are gesturally dense and dextrously executed, revealing a profound tonal and compositional complexity.

The condensed maze of marks is distinctive of Günther Förg's late development towards expressionism, opening his canvases to color and spontaneity. Today, examples of this series are held in important collections including the Stedelijk Museum, Amsterdam, the Kunstmuseum Basel, and the Museo Nacional Centro de Arte Reina Sofía, Madrid.

The series is characteristic of Günther Förg's oeuvre at large, manifesting the artist's lifelong search for a language, an alphabet of motifs he could develop into infinite possibilities: "*Looking back over the past 25 years, I realise that I made decisions that would allow me to make art without having to invent a picture everyday. That works only with an abstract vocabulary.*"¹

1. Günther Förg in conversation with Max Wechsler in: *Günther Förg: Torso and Fragment*, Milan 2000



Günther Förg, *Untitled*, 2002.
Acrylic on canvas, 160 x 140 cm, 63 x 55 in



Pablo Picasso

Spanish, 1881 - 1973

Pablo Picasso was a pioneering Spanish artist whose career spanned over seven decades and profoundly shaped 20th-century art. Renowned for co-founding the Cubist movement, he broke with traditional artistic conventions, exploring fragmented forms and perspectives in a way that challenged and transformed visual representation. His prolific output encompassed painting, sculpture, printmaking, and ceramics, with key works such as *Les Femmes d'Alger* (1907) and *Guernica* (1937) standing as iconic examples of modernist innovation and social commentary. Picasso's ability to constantly reinvent his style across a vast array of subjects—from his Blue and Rose periods to Surrealism and beyond—cemented his legacy as one of the most influential and versatile figures in the history of art.



Portrait of Pablo Picasso, 1913

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Pablo Picasso's still life oeuvre represents major developments in the evolution of 20th-century modern art, exemplifying the artist's lifetime interest in the reinvention of form, space, and symbolism. Across his long and prolific career, Picasso revisited the still life genre with persistent curiosity, manipulating the art historical conventions of the genre in order to explore a radically different approach to visual language and signification.

Though Picasso's earliest still lifes were grounded in realism, his approach to the genre quickly shifted to the avant-garde dissection of form definitive of Analytic Cubism (1907–1912), and then reinvented in his innovation of signification through the Synthetic Cubism movement (c. 1912–1919).



Pablo Picasso, *Nature morte au verre sous la lampe*, Mougins, 19 March and 21 May 1962.
Linocut, proof printed on paper, oil painted by the artist, 98.4 x 83.5 x 3.2 cm, 38 3/4 x 32 7/8 x 1 1/4 in



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During the interwar years, Picasso's still lifes fluctuated between classicism and surrealism. Even into his late years, Picasso continued to reinterpret the still life with vibrant colors and expressive lines, infusing the genre with a raw, gestural energy.

Across all periods, Picasso saw the still life not merely as a study of inanimate objects, but as a powerful vehicle for abstraction, formal experimentation, and personal expression. Historically, still life was classified as one of the lesser subjects in painting. Picasso revolutionized and ennobled the genre, revealing the radical artistic possibilities that hide in depictions of the quotidian.



Pablo Picasso, *Le Chandelier*, Paris, 1 February 1947.
Oil and modified oil on canvas, 88.3 x 76.2 x 8.3 cm - 34 3/4 x 30 x 3 1/4 in



Joe Andoe

American, b. 1955

"I'm feral and wonder in the meantime" — Joe Andoe

Tulsa-born painter Joe Andoe is known for his austere depictions of everyday subjects, such as roadsides with cloud-filled skies, horses, dogs, and flowers. For his painting, he uses a reductive technique where he covers an entire canvas with thick oil paint, then wipes off the paint while still wet to reveal an image beneath, creating an enigmatic and textural minimalism.

"Since the late '70s I have fancied myself a landscape painter, and a painter of the things that hang around on the landscape" wrote Joe Andoe in his memoir *Jubilee City* (2008). In his recent work, Andoe underscores the possibilities of imagery by developing a cinematic vision of American mythologies. Often compared to the photographic documentation of teenage life in Tulsa by Larry Clark, Andoe's universe has emerged as one great depiction of the American spirit and its iconography.

Andoe's career spans five decades. Beginning in the 1990's the artist worked closely with Blum Helman, the legendary gallery founded by Irving Blum and Joseph Helman in 1974 which also represented the likes of Roy Lichtenstein, Donald Judd, Ellsworth Kelly, and Andy Warhol.

Amidst an extensive exhibition history, Andoe's works have been displayed at the Metropolitan Museum of Art New York, the Fisher Landau Center, the Hall Art Foundation, the New York Historical Society, the Aldrich Museum of Contemporary Art, and the Denver Art Museum. His pieces are held in the permanent collections of the Whitney Museum of American Art, Museum of Modern Art New York, the National Gallery of Art Washington, the Detroit Institute of Art, the Los Angeles County Museum of Art, and many others.





Jace
andrea



Joe Andoe, 2/24/26, 2026.
Oil on linen, 186.7 x 134.6 x 2.5 cm, 73 1/2 x 53 x 1 in - USD 90,000



Joe Andoe, Hotel Chelsea, New York

De Wain Valentine

American, 1936 - 2022

"All the work is about the sea and the sky. I would like to have some way...to cut out large chunks of ocean or sky and say, 'Here it is.'" —De Wain Valentine

De Wain Valentine is one of the leading figures of the Light and Space movement developed in California in the 1960s and 1970s. He pioneered the usage of industrial plastics and resin to produce monumental sculptures that reflect and distort light. To materialize his vision of Southern California's seascapes and skies, Valentine worked with engineers to create a new resin that would enable him to cast monumental sculptures in a single pour. This collaboration resulted in the invention of *Valentine Maskast Resin*, further distinguishing Valentine among his contemporaries working in similar materials.

Recent institutional exhibitions include The San Diego Museum of Art, San Diego, California (2025); The Honarkar Foundation for Arts & Culture, Laguna Beach, California (2024); MOCA Grand Avenue, Los Angeles, California (2024); APMA Amorepacific Museum of Art, Seoul, Republic of Korea (2023).



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The Light and Space equivalent of a tondo, De Wain Valentine's circles stand as remarkable examples of the American artist's unique vision. Though in reality solid and heavy, through the alchemy of Valentine's technologically advanced process, works like *Circle Smoke Gray* appear weightless. Made of Valentine MasKast Resin, this sculpture absorbs and refracts light, encouraging viewers to engage with the work from a variety of angles.

In the catalogue for his 1970 exhibition at the Pasadena Art Museum, which included several large-scale circles, Valentine wrote: "I'm really interested in them much more as fields of transparency and as fields of transparent color than sculptural shapes." In *Circle Smoke Gray* the artist directly addresses this objective. The work is semi-transparent, with swirling smoke seemingly trapped inside the polyester resin, bringing to mind Los Angeles' infamous smog, or the sky during fire season. *Circle Smoke Gray* is a distillation of the city- its beauty and pollution- an homage to California's distinct atmosphere.



De Wain Valentine, *Circle Smoke Gray*, 1970.
Cast polyester resin, 88 x 88 x 6 cm, 34 5/8 x 34 5/8 x 2 3/8 in - USD 250,000



De Wain Valentine, APMA Amorepacific Museum of Art, Seoul, Republic of Korea, 2023

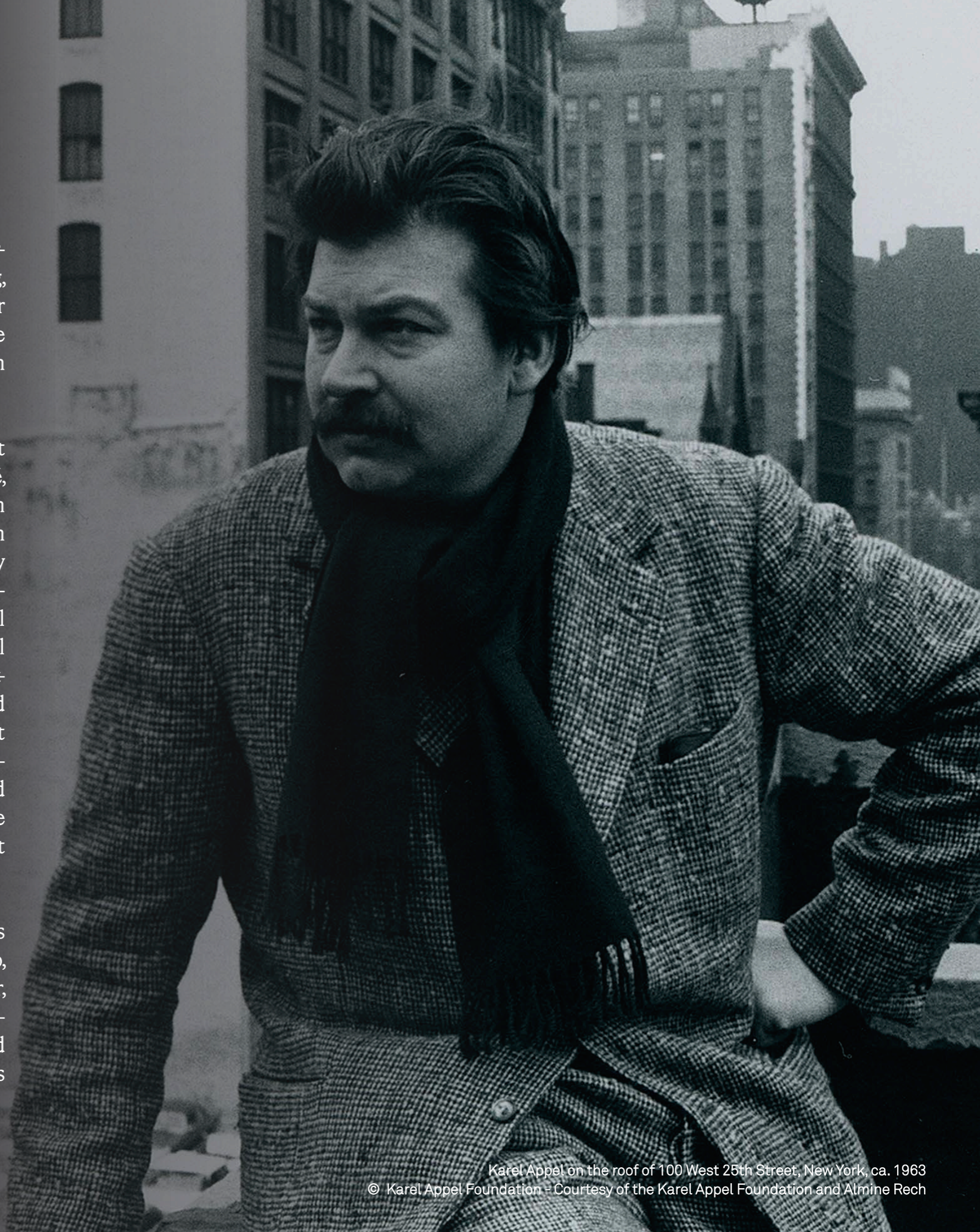
Karel Appel

Dutch, 1921 - 2006

Qualifying Karel Appel (b.1921, Amsterdam- d.2006, Zurich) as one of the internationally best renowned Dutch artists of the 20th century may be misleading, as he left the Netherlands already in 1950 for good to realize his long career predominantly between Paris and New York. In this perspective, he may be considered as truly international, not belonging to one particular country in the first place.

Appel was one of the founders of CoBrA. Then Michel Tapié, whom he had met in Paris through Hugo Claus, featured him in his *Art Autre* exhibition. Tapié, then, introduced him to Martha Jackson, who, starting with an exhibition in 1954 would become his New York gallery for almost twenty years. Also, Willem Sandberg, the then director of the Stedelijk Museum Amsterdam, was an early supporter: He sent his friend, James Johnson Sweeney, director of the Guggenheim Museum on visit in Paris, to Appel's studio in the Rue de Santeuil. All this made Karel Appel in his early 30ies already a name in the international avant-garde of the 1950ies. His expressionist and intuitive approach to painting was fitting perfectly well within this context. However, as abstraction had almost become an orthodoxy, his painting style, not being entirely abstract, set him apart. The primordial example for the intermediate position between abstraction and figuration was of course provided by Picasso. Appel appropriated this in his own, very peculiar manner, oscillating between both, and became in turn a reference for younger artists, who opposed abstraction but wouldn't return to figuration for that matter.

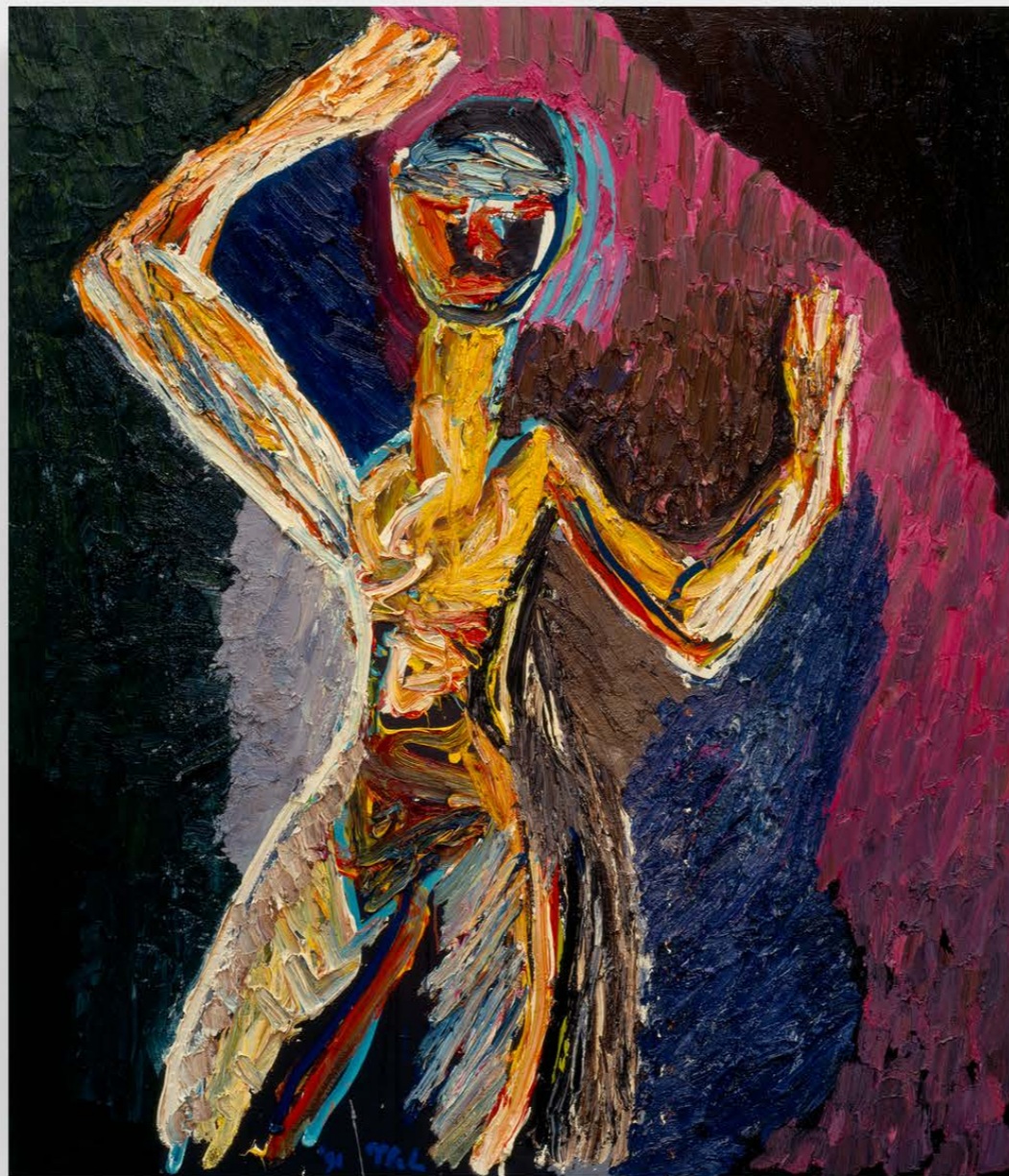
Appel once said that, while Amsterdam had been the city of his youth, Paris was the city of his development – what he had learned in Paris was crucial. So, it would seem only natural, that after a long and entirely international career, he is buried at Père-Lachaise in Paris. However, in the course of the globalization of art, this very peculiar role of its historical capital for Appels oeuvre had fallen somewhat in oblivion, but in recent years, several important exhibitions in Paris, The Hague and Washington have contributed to rectify the record.





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Nude, 1991 reveals Karel Appel's fascination with the body in motion. The dynamic figure emerges from darkness in a vibrant swirl of colors, propelled by the artist's lively, loaded brushwork. Rejecting art historical precedents of languorous nudes, Appel championed restless, kinetic forms, as exemplified in this painting.



Karel Appel, *Nude*, 1991.
Oil on canvas, 177.8 x 152.4 cm, 70 x 60 in - EUR 190,000



Karel Appel, Carl-Henning Pedersen & Else Alfelts Museum, Herning, Denmark, 2026

Ha Chong-Hyun

South Korean, b. 1935



“I want viewers to feel my work with their hearts rather than explaining it through words or language. When working, I push paint through the rough canvas, allowing one material to naturally flow between the gaps of another, which I believe is the material itself expressing something, not me.

Of course, my actions always intervene in the final stages of my work. Material and action are the essence of my art. Therefore, the only part I can speak to is my action, and the material tells its own story. I prefer not to say more beyond that.” —Ha Chong-Hyun

Ha Chong-Hyun came to prominence with his *Conjunction* series in the early 1970s. These early experiments have led the South Korean artist to develop his signature style, *bae-ap-bub*, in which the artist pushes paint from the back to the front of hemp cloth. As a leading member of the Dansaekhwa, or “monochrome painting” movement, he has consistently used material experimentation and innovative studio processes to redefine the role of painting, playing a significant role in bridging the avant-garde traditions between East and West.

Recent institutional exhibitions include The Centre Culturel Coréen, Paris, France (2026); Château La Coste, Le Puy-Sainte-Réparate, France (2025); Art Sonje Center, Seoul, South Korea (2025); House of Dior, Seoul, South Korea (2024).



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Conjunction 20-102, 2020 demonstrates Ha Chong-Hyun's mastery of materiality and gesture. The painting, consisting of oil on hemp cloth, features expressive impasto marks and a bold use of color. Repeated brushstrokes create a dynamic pattern, emphasized by the artist's thick, expressive facture, which lends *Conjunction 20-102*, 2020 a tactile, sculptural quality. The artist's unique processes remain discernable, centering the act of creation itself in the experience of the work.



Ha Chong-Hyun, *Conjunction 20-102*, 2020.
Oil on hemp cloth, 162.6 x 130.8 x 5.7 cm, 64 x 51 1/2 x 2 1/4 in



Taryn Simon

American, b. 1975

Taryn Simon directs our attention to the unseen forces shaping the worlds we inhabit. Her projects, using photography, sculpture, text, sound and performance, center on storytelling, secrecy, and the hidden contours of power. Simon works with institutions including the U.S. Department of Homeland Security, the International Commission on Missing Persons, and the Fine Arts Commission of the CIA.

Simon's work is in the collections of the Metropolitan Museum of Art, New York, NY, US; Tate Modern, London, UK; Solomon R. Guggenheim Museum, New York, NY, US; the Museum of Modern Art, New York, NY, US; Centre Pompidou, Paris, France; Kunstmuseum Lucerne, Switzerland; and Los Angeles County Museum of Art, CA, US, among others. A major exhibition of Simon's new work will open in September 2026 at the Guggenheim in New York. Her work has been exhibited at Cisternerne, Frederiksberg, Denmark (2024); Storm King Art Center, New Windsor, New York, NY, US (2024); Fondazione Prada at the Venice Biennale, Italy (2022), the New York Public Library, NY, US (2021), Aichi Triennale, Japan (2019), Massachusetts Museum of Contemporary Art, North Adams, MA, US (2018–2019); Artangel, London, UK (2018); Louisiana Museum of Modern Art, Humlebaek, Denmark (2016–2017); Park Avenue Armory, New York, NY, US (2016); Albertinum, Dresden, Germany (2016); United Nations, New York, NY, US (2016); Galerie Rudolfinum, Prague, Czech Republic (2016); Garage Museum of Contemporary Art, Moscow, Russia (2016); the 56th Venice Biennale, Italy (2015); Jeu de Paume, Paris, France (2015); Ullens Center for Contemporary Art, Beijing, China (2013); Museum of Modern Art, New York, NY, US (2012); Tate Modern, London, UK (2011); Neue Nationalgalerie, Berlin, Germany (2011); Whitney Museum of American Art, New York, NY, US (2007); and MoMA PS1, New York, NY, US (2003). Simon's honors include the Guggenheim Memorial Foundation Fellowship in Photography and a Photo London Master of Photography award.





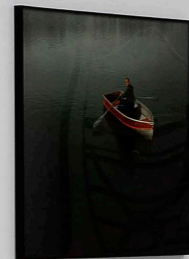
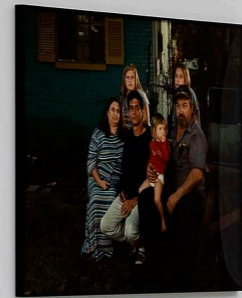
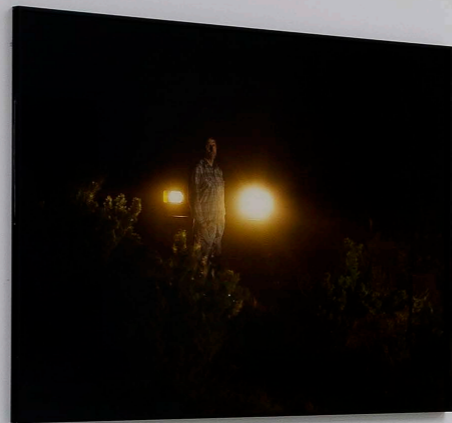
SpaceX Dragon Launch, NASA Kennedy Space Center, Merritt Island, Florida, 2026 comes from Taryn Simon's recent series of photographs focused on the 2024 United States presidential election. The artist isolated and photographed individual events, objects, places, and figures, assembling a compendium of subjects, both symbolic and literal, that collectively tell the story of contemporary America.

Elon Musk's SpaceX Dragon launched the night before the 2024 US Presidential election to deliver food and equipment to the International Space Station crew. The payload included Antarctic moss for an experiment to observe the effects of cosmic radiation and microgravity on plants and their survival in space. In his victory speech, Donald Trump praised Musk saying "Oh, let me tell you, we have a new star. A star is born, Elon."

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Taryn Simon, *SpaceX Dragon Launch, NASA Kennedy Space Center, Merritt Island, Florida, 2026.*
Archival inkjet print in artist's frame, 69.9 x 83.8 x 4.8 cm, 27 1/2 x 33 x 1 in - USD 30,000
Edition 1 of 4 + 2 AP





Larry Poons American, b. 1937

“My only defense against fate is color.” —Larry Poons

Larry Poons is an abstract painter known for his contributions to Op Art and post-painterly abstraction. Born in Tokyo, Japan, in 1937, the American painter originally set out to become a musician. From 1955 to 1959, he studied at the New England Conservatory of Music in Boston. However, after encountering a Barnett Newman exhibition at French & Company in New York City in 1959, Poons shifted his focus from music to visual art. He went on to study at the School of the Museum of Fine Arts in Boston, and upon completing his training, relocated to New York to fully dedicate himself to painting.

By the late 1970s, Poons had grown dissatisfied with the limitations of purely optical art. During this period, he began experimenting with pouring and flinging paint onto canvas, once again aiming to minimize the evidence of direct manipulation. He also started incorporating unconventional materials, such as foam balls and rope, into his compositions. In the 1990s, he returned to brushwork, creating on long rolls of canvas that stretched across all four walls of his studio, allowing him to physically immerse himself in the creative process. From these expansive works, he would later extract individual paintings with careful precision.

Poons’s relentless commitment to artistic experimentation has made his work highly sought after by collectors and major institutions alike, with pieces held in the Museum of Fine Arts, Boston; the Solomon R. Guggenheim Museum, New York; the Los Angeles County Museum of Art; and the National Gallery of Art, Washington, D.C.



ALMINE RECH

“Get close to a Rembrandt and you see how quickly things were done” — Larry Poons

Speed and consideration undergird much of the artist’s work. Balancing decisive gesture and mindful composition, Poons’ paintings bridge seemingly oppositional instincts to achieve remarkable visual effects. *Untitled (025F-1)* is a recent work, demonstrating his continued evolution and pursuit of new forms of expression well into his eighties.

When creating this body of work, the artist painted on a single oversized roll of canvas, applying acrylic paint with embodied, liberated gestures, generous brushstrokes, and a heightened sensitivity to color and light. Poons later studies the completed roll, identifies resolved compositions where he finds them, and then crops those images into deeply singular paintings.



Larry Poons, *Untitled (025F-1)*, 2025.
Acrylic on canvas, 166.6 x 175.2 x 5 cm, 66 5/8 x 69 x 2 in - USD 175,000



Alexandre Lenoir

French, b. 1992

Alexandre Lenoir is a French painter born in 1992. Lenoir's work explores the versatility of the painted image from reworked personal photographs. The landscapes or characters gradually become emblematic shapes, a poetic elsewhere as familiar as a dream, a myth, or a memory, where abstraction meets reality. Its variations on evocative forms reveal themselves without allowing us to fully anticipate the final image.

The image appears slowly with protocols of mechanical gestures imagined by Alexandre and realized over weeks or even months: tape masking, multiple layers of washes, until the paint impregnates the surface according to the "accidents" the painter deliberately engineers. Through a uniquely performative and intuitive gesture, the aquatic, mineral and vegetative elements of Lenoir's paintings take on a spiritual dimension. His will coupled with chance allows the painting to become itself a creative entity.

Alexandre Lenoir was awarded the Fondation Jean-François Prat et Marie-Laure de Clermont-Tonnerre in 2016 and Pierre Cardin de l'Académie des Beaux-Arts de Paris prizes in 2020.

Forthcoming and recent institutional exhibitions include The Musée de l'Orangerie, Paris, France (2026); Salle d'Exposition du Quai Antoine 1er, Monaco (2025); Beaux-Arts de Paris (2022); Fondation Sisley (2020).







Alexandre Lenoir, *Où me tenir*, 2026.
Acrylic on canvas, 119.5 x 142.5 x 4 cm, 47 x 56 x 1 1/2 in - EUR 55,000



Alexandre Lenoir, Beaux-Arts de Paris, 2022



Keita Morimoto Japanese, b. 1990

Keita Morimoto (born 1990, Osaka, Japan) is a Japanese artist renowned for his cityscapes and portraits. He immigrated to Canada in 2006, earned his BFA from OCAD University in 2012, and returned to Japan in 2021. Now based in Tokyo, Morimoto engages deeply with the techniques and themes of Baroque lighting, early 20th-century American Realism, and pre-modern Genre Painting. By referencing these historical movements, he reimagines contemporary urban life, transforming ordinary streets into extraordinary narratives. Through the symbolic use of light, he merges its sacred and natural connotations with the stark realities of consumerism and industrial culture, creating works that resonate with both historical depth and modern complexity.

Morimoto's work has been exhibited at Kunsthallen, Denmark, the 21st Century Museum of Contemporary Art, Kanazawa, the Museum of Contemporary Art Toronto Canada, K11 Musea, Powerlong Art Museum, Art Gallery of Peterborough, The Power Plant, and Fort Wayne Museum of Art. His pieces are part of the permanent collections at the Shiga Museum of Art, Arts Maebashi, High Museum of Art, Fondazione Sandretto Re Rebaudengo, and ICA Miami.





Keita Morimoto, *Distance from Light*, 2025.
Acrylic and oil on linen, 291.2 x 218.5 x 4.3 cm, 114 1/2 x 86 x 1 1/2 in - USD 67,000



Born in 1992 in Florida, Vaughn Spann lives and works in New Jersey. He holds a Bachelor of Fine Arts in Studio Art from Rutgers University and a Master of Fine Arts in Painting & Printmaking from the Yale School of Art.

Moving fluidly between abstraction and figuration, Spann's practice is devoted to investigating space, time, and memory. Drawing from diverse subjects including the deeply personal, he reconciles with his body within and beyond the studio. With a deep admiration for formalism, the artist approaches his paintings through the lens of color, line, and shape, grounded in the foundational acknowledgement that one's subjectivity can't simply be divorced from the studio.

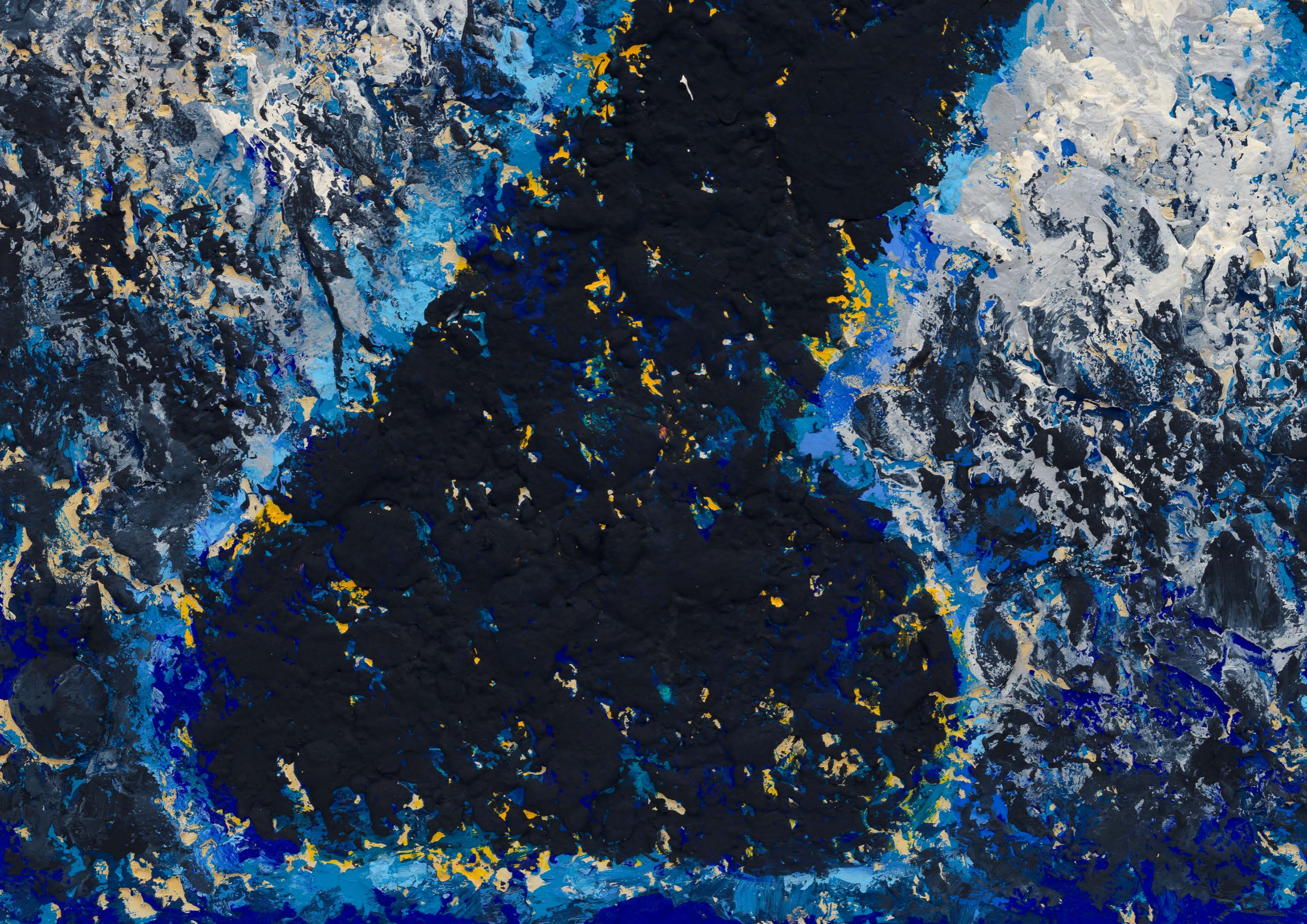
For Spann, form provides a powerful vehicle for generating meaning. His work engages familiar symbols— from the X to the American flag— and transforms them into layered interrogations of history, power, and signification. These formal inquiries permeate throughout his paintings, symbolically reflecting his encounters with diverse people and places. Through his well-known stylistic separations, Spann continues to vigorously experiment with unconventional materials while expanding his personal and historical narratives.

Recent solo exhibitions include 'Allegories', Tampa Museum of Art, FL, US (2024); 'Vaughn Spann: Lineage', Samek Art Museum, Bucknell University, Lewisburg, US (2021); and 'Vaughn Spann: Open Onto', Kemper Museum of Contemporary Art, Kansas City, MO, US (2020). Spann has also participated in group shows at notable institutions such as the Harvey B. Gantt Center for African-American Arts and Culture, Charlotte, US (2026); the Museum of Art and Design Miami Dade College Freedom Tower, Miami, US (2026); the Centro Andaluz de Arte Contemporáneo, Seville, Spain (2026); the Bunker, Miami, US (2025); the Ford Foundation Center for Social Justice, New York, US (2025); the Museum of Contemporary Art San Diego (MCASD), La Jolla, CA, US (2025); the Brooklyn Museum, New York, US (2024); the Vanhaerents Art Collection, Tripostal, Lille, France (2023); and ICA Miami, Florida, US (2022).

The artist's work is present in many prestigious collections, including the Los Angeles County Museum of Art, US; the Rubell Museum, Miami, FL, US; the Hirshhorn Museum, DC, US; the Buffalo AKG Art Museum, NY, US; the Norton Museum of Art, West Palm Beach, FL, US; the Brooklyn Museum, NY, US; the Bass Museum of Art, Miami, FL, US; the Birmingham Museum of Art, AL, US; the Perez Art Museum, Miami, FL, US; the Montclair Art Museum, NJ, US; the Indianapolis Museum of Art, IN, US; and the High Museum of Art, Atlanta, GA, US.

Vaughn Spann American, b. 1992







Vaughn Spann, *Marked Man (State Of Being)*, 2026.
Polymer paint, mixed media, canvas on wood panel, 152.4 x 121.9 x 10.1 cm, 60 x 48 x 4 in - USD 60,000



Dustin Yellin

American, b. 1975



Dustin Yellin is a contemporary artist known for his richly layered storytelling that explores the intricate relationship between nature, technology, and the human condition. Born in 1975 in California, Yellin lives and works in Brooklyn, New York.

Working across mediums—including painting, sculpture, animation, and institutional collaboration—Yellin creates immersive, thought-provoking works that reveal the hidden networks connecting all living things.

Internationally recognized for his groundbreaking glass sculptures, Yellin embeds layered imagery and paint within laminated glass to create visually complex, three-dimensional collages. These pieces function as modern-day pictographic allegories, inviting viewers to navigate the depths of personal consciousness and the broader societal structures we inhabit. His distinctive technique blurs the lines between art and science, imagination and reality.

Yellin's iconic glass works are composed of images clipped from print media and embedded within stacked sheets of laminated glass. These monumental compositions act as modern allegories, inviting viewers to explore their own consciousness and the shared emotional and structural networks that shape our world. Through this expansive visual language, Yellin blurs the boundaries between disciplines, proposing a more integrated, holistic way of seeing and being.

Dustin Yellin's art has been exhibited in major institutions worldwide, including the Brooklyn Museum, NY, US; Leeum Museum, Seoul, South Korea; Amorepacific Museum of Art, Seoul, South Korea; Museo Del Palacio de Bellas Artes, Mexico City, Mexico; SCAD Museum of Art, Savannah, GA, US; The Kennedy Center, Washington D.C., US; and Lincoln Center for the Performing Arts, New York, NY, US; among many others. His work has been featured in leading publications such as *The New York Times*, *Artforum*, *Vanity Fair*, and *TED*. He holds an Honorary Doctorate of Humane Letters from the Savannah College of Art and Design.

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Dustin Yellin, *Field Studies (Susurrus)*, 2026.
UV ink, glass, and epoxy, 48.9 x 20.3 x 16.2 cm, 19 1/4 x 8 x 6 3/8 in - USD 60,000



Dustin Yellin, Lincoln Center for the Performing Arts in collaboration with the New York City Ballet, New York, 2015

Zio Ziegler

American, b. 1988



Zio Ziegler is a multidisciplinary contemporary artist whose practice centers on the distillation, reconstruction, and evolution of forms. Working across multiple modes of expression, he develops an organic process in which each body of work grows, simplifies and eventually merges into a broader visual vocabulary. From this ever-expanding universe of symbols, figures and allegories, Ziegler constructs a worldview that challenges conventions, explores biological instincts and experiments with shifting perceptions of space and time. As he explains, “Painting is my attempt at processing and synthesizing the stories and information I’ve become curious about,” a statement that reflects the way his works convert curiosity and lived experience into flat, transmittable images that form the building blocks of an increasingly complex artistic lexicon. Certain motifs—such as trees—first emerged as visualizations during meditation, later refined through a process of distillation until they became raw pictographic marks. These forms both mirror his internal landscape and evoke themes of renewal, linking symbolic meaning to somatic processes.

Working primarily in oil paint, Ziegler creates totemic figures and biological structures with richly textured surfaces that combine pigment with materials like sand, soil and pumice. His influences span early twentieth-century abstraction, Italian Futurism and the experimental methods of Jackson Pollock in the 1940s. Although painted in dynamic whorls of color and gesture, Ziegler’s compositions unfold through a deliberate and meditative process. Forms are layered, scraped back, revised and repainted, creating surfaces that reveal both the trajectory of art-historical references and the narrative of their own making. The resulting works carry a deeply expressive, tactile quality that resonates in the current cultural context, particularly at a time when rapid technological change, artificial intelligence and digital “readymades” pose conceptual challenges for contemporary artists and society more broadly.

Ziegler’s work is represented in major museum and private collections, including the Phoenix Art Museum in Arizona, the Rubell Museum in Miami, the Contemporary Art Foundation in Tokyo, the Georgia Museum of Art at the University of Georgia in Athens, the Longlati Foundation in Shanghai and Colección Solo in Madrid.

Recent institutional exhibitions include *The Museo Picasso Málaga, Spain (2024)*.





Zio Ziegler, *the right path for its own nature*, 2026.
Oil on linen, 154 x 100 x 4.4 cm, 60 5/8 x 39 3/8 x 1 3/4 in - USD 37,000

